

Script Dept

A.B.C. TELEVISION LTD.,
BROOM ROAD,
TEDDINGTON,
MIDDLESEX.

0.977.3252.

C A M E R A S C R I P T

CALLAN

"YOU'RE UNDER STARTERS ORDERS"

by

ROBERT BANKS STEWART

Series devised by
JAMES MITCHELL

Designed by
TERRY GOUGH

Associate Producer
JOHN KERSHAW

Producer
REGINALD COLLIN

Directed by
MIKE VARDY

TEDDINGTON, STUDIO TWO

CAMERA REHEARSAL: 10.30. Tuesday, 13 February, 1968.
 10.00. Wednesday, 14 February, 1968.

VTR INSERTS: 19.00. Tuesday, 13 February, 1968.

DRESS REHEARSAL: 15.00. - 16.30. Wednesday, 14 February, 1968.

VTR: 17.30. - 19.00. Wednesday, 14 February, 1968.

PROD. NO: 1910.

VTR/ABC/7419

R/T: 46'25"

CAST LIST

Callan EDWARD WOODWARD
Hunter MICHAEL GOODLIFFE
Lonely RUSSELL HUNTER
Meres ANTHONY VALENTINE
Mannix WARREN STANHOPE
Hannah KATHLEEN BYRON
Nixon MORRIS PERRY
Watt MARK KINGSTON
File Clerk MICHAEL HALL
Millett HAROLD INNOCENT
Receptionist JANE WALKER
Secretary LISA LANGDON
Betting Shop Clerk FRANK SETON

EXTRAS: FROM THE DAVID AGENCY. CIT.5253

For VPR INS. 13 Feb: Blair Stewart (Special Branch Man)

For 13 and 14 Feb: John Terry (Special Branch Man)

For 14 Feb: Suzanne Fleuret, Kathleen Cattermole,
Mary Rennis, John Tucker, Colin West,
George Day (All Guests in Hotel)

EXTRAS USED DURING FILMING - also from David Agency:

Michael Stephens, Terry Lee, Ken Fraser, Arthur Zan, Donald Baker, Daniel
Sinclair, Dennis Balcome, Michael Ealey, John Defoe, John James,
Mike Richardson, Nina Hubey, Tracey Alexander, Mary Masters.

PRODUCTION:

Production Assistant	Dottie Rice
Floor Manager	John Wayne
Stage Manager	Dorothy Pope
P.A. Timer	Micky Fisher
Make-Up Supervisor	Launa Bradish
Wardrobe Supervisor	Jill Silverside
Technical Supervisor	Peter Kew
Lighting	Brian Turner
Cameras	Roy Easton
Sound	Mike Westlake
Racks	J. Fergus Smith
Vision Mixer	Peter Howell
Call-boy	Richard Mervyn
Grams	Bob Davis

SCHEDULE:Tuesda, 13 February, 1968.

Camera Rehearsal	10.30. - 13.00.
LUNCH BREAK	13.00. - 14.00.
Camera Rehearsal	14.00. - 17.45.
Turn Round to Studio 3	17.45. - 18.00.
SUPPER BREAK	18.00. - 19.00.
Line Up & Make Up	19.00. - 19.30.
Cam. Rehearsal and VTR INSERTS A and B	19.30. - 21.00.

Wednesday, 14 February, 1968.

Camera Rehearsal	10.00. - 13.15.
LUNCH BREAK	13.15. - 14.15.
Line Up & Make Up	14.15. - 15.00.
Dress Rehearsal	15.00. - 16.30.
Tea Break and Notes	16.30. - 17.00.
Line Up	17.00. - 17.30.
VTR	17.30. - 19.00.
Tech. Clear	19.00. - 19.15.
SUPPER BREAK	19.15. - 20.15.

SCENE BREAKDOWN

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
INSERT A				GRAMS		
EXT. DOOR FILE REGISTRY	DAY	-	1/1	SFX	1	1
(INS.A)						
INT. FILE REGISTRY	DAY	CLERK CALLAN EXTOLA	3/1 2/1 1/1	3/2 2/2	BM.A1 ECHO 1 - 9 FX. BM.B "	1 - 2
(INS.A)						
EXT. DOOR FILE REGISTRY	DAY	CALLAN	1/1	FX.	10	2
(INS.A)						
EXT. STREET	DAY	-	3/3	FX.	11	3
(INS.A)						
INT. HUNTER'S OFFICE	EARLY MORN'G.	HUNTER MIDNES SECRETARY AGENT	2A 1A 3A	SL.MIC BM.A1 MINI BM. BM.C1	12-32	3 - 6
(INS.A)						
INT. BOOKSHOP	DAY	CALLAN LONELY MILLETT	4A 3B	FX. BM.B1	33-35	6 - 7
(INS.A)						
INT. LATE ROOM	DAY	MILLETT CALLAN LONELY	1B	SL.MIC.	36	7 - 8
(INS.A)						
INT. ROOM BOOKSHOP	DAY	CALLAN MILLETT LONELY	3C 2B	SL.MIC.	37-42	8.
(INS.A)						
STOP TAPE						

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
<u>INSERT "B"</u>						
INT. FILE REGISTRY	DAY	MANNIX CLERK MERES	2/3 1/2 3/1	2/4 1/3 1/4	BM.B/ECHO BM.A/ECHO	43-60 9-11

FILM "A"

EXT. HOUSE FRONT, FULHAM	DAY	CALLAN HANNAH			S.O.F.	11-12
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INT. HALLWAY HOUSE	DAY	CALLAN HANNAH	3D 2C		BM.B2 FX.	61-72 12-14
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STOP TAPE

INT. HUNTER'S OFFICE	DAY	HUNTER MERES MANNIX	4B 1A 3A		BM.A1 BM.C1	73-87 14-17
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INT. BETTING SHOP/ BACK ROOM	DAY	CLERK CALLAN EXTRA WATT	2D 3E	2E	BM.B2 FX.	88-100 17-19
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FILM "B"

EXT. HOUSE FULHAM	DAY	MERES			S.O.F.	20
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INT. LONELY'S FLAT	DAY	LONELY		2F	BM.B4	101 20
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FILM "C"

EXT. THE MAZE, HAMPTON COURT	DAY	CALLAN			S.O.F.	20
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INT. LONELY'S FLAT	DAY	MERES MANNIX LONELY	2G 3F		BM.B4	102-107 20-21
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FILM "D"

EXT. MAZE HAMPTON COURT	DAY	CALLAN NIXON (contd.) over			S.O.F.	21-22
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LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
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FILM "D" CONTD.

EXT. HAMPTON COURT	DAY	MERES MANNIX 2 AGENTS (Extras)		S.O.F.		
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INT. LONELY'S FLAT	DAY	LONELY	3F	BM.B4	108	22
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FILM "E"

EXT. MAZE HAMPTON COURT	DAY	CALLAN		S.O.F.		22-24
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FILM

EXT. HAM TON COURT	DAY	MANNIX CALLAN		S.O.F.		
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FILM

EXT. ADVENTURE PLAYGROUND	DAY	CALLAN MANNIX WATT NIXON		S.O.F.		
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GRAMS

PART TWO

INT. HOTEL ROOM	NIGHT	CALLAN HANEAH NIXON	3G 2J 4C	GRAMS FX. BM.B5 BM.C2	109-136	25-30
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STOP TAPE

ROLL BACK AND MIX

INT. LONELY'S FLAT	NIGHT	LONELY	3H	BM.B4 FX.	137	30
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INT. BACK RM. BOOKSHOP	EVE.	CALLAN HUNTER	2B 4E	BM.A2	138-150	30-33
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STOP TAPE

INT. HUNTER'S OFFICE	DAY	HUNTER MANNIX	3J 1C 2A	1A MINI BM. BM.A3	151-161	33-36
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LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
INT. BOOKSHOP	DAY	MILLETT CALLAN	3B 4A	BM.B1 FX.	162-167	36-37

AJAX TRAVEL SERVICE OFFICE	DAY	NIXON WATT	2K	BM.C3	168	37

STOP TAPE						

INT. HUNTER'S OFFICE	DAY	HUNTER MILES	1A 4B	BM.A3 MINI BM.	169-171	38-39

INT. AJAX TRAVEL OFFICE	DAY	HANNAH NIXON WATT MANNIX	3K 2L	3L BM.B2 BM.C3	172-185	39-42

PART THREE

LOCATION	PERSONS	TIME	REMARKS	DATE	PAGE
INT. HOTEL ROOM	NIGHT HANNAH CALLAN	3M 4K 2M STOP TAPE	GRAMS FX. BM.C2 BM.B5	186-205	43-47
INT. AJAX OFFICE IN FOYER	MANNIX NIGHT NIXON WATT MERES HANNAH	4L 3N	BM.C3	206-208	47-48
INT. HOTEL FOYER	NIGHT MERES RECEIVED NIST MANNIX	1D 2W	BM.B6 FX.	209-210	48
INT. HOTEL FOYER PHONE BOOTH	NIGHT MERES	2P	BM.A4	end of 210	48-49
INT. CALLAN'S HOTEL ROOM	NIGHT CALLAN WATT NIXON	4D 3P	BM.C2	211-213	49

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
INT. HOTEL FOYER	NIGHT	MERES HANNAH RECEPTIONIST	2R 1D	FX. BM.B6	214-215	48
INT. CALLAN'S HOTEL ROOM	NIGHT	CALLAN NIXON WATT	3P 4D	BM.C2	216-218	49-50
INT. HOTEL FOYER	NIGHT	HUNTER MERES	2N	FX. BM.B6	219	50
INT. CALLAN'S ROOM	NIGHT	CALLAN WATT NIXON MANNIX	3M 4K	BM.C2	220-222	50-51
INT. HOTEL FOYER	NIGHT	HUNTER MERES RECEPTIONIST	2R	BM.B6 FX.	223	51-52
INT. CALLAN'S ROOM	NIGHT	NIXON WATT CALLAN MANNIX HUNTER MERES	4D 3M 2P 4K 3M 2H	VOICE T. BM.C2 STOP TAPE DURING SCENE	224-238	52-54
FILM "F" (TO END OF PLAY)				S.O.F.		
EXT. FINE ESCAPE	NIGHT	CALLAN MANNIX				54-58
EXT. ROOF		"				
EXT. FOOT OF BUILDING	NIGHT	HUNTER MERES AGENT CALLAN MANNIX EXTRAS				
CALLAN CAPTION			1E	GRAMS	242	58

T/CINE

S.O.F.

THAMES OPENING SYMBOL

CALLAN SERIES OPENING FILM

FADE TO BLACK

VTR INSERT "A"

	MIX		FADE S.O.F.
1.	<u>1(1)</u>		<u>SLOWLY</u>
	MCS DOOR (EXT.)	<u>EXT. DOOR FILE REGISTRY DAY</u>	
	PUSH TO GRILL TO SEE		<u>FX: ECHOING</u>
	L.S. OF CALLAN, CLERK		<u>DOOR SLAM</u>
	AND EXTRA		
2.	<u>3(1)</u>		<u>BOOM A /ECHO</u>
	MCU CLERK HAND AND	<u>INT. FILE REGISTRY DAY.</u>	
	FILES		<u>FX. AIR VENT</u>
	(SEE LABELS ON PIGEON		<u>HUM</u>
	HOLES)		
	CLERK REPLACES FILE		
3.	<u>2(1)</u>		<u>BOOM B/ECHO</u>
	L/A L.S. EXTRA f.g.		
	CALLAN R. CLERK CENTRE b.g.		
	LET CLERK COME D.S.		
	HOLD EXTRA AS HE RISES		
	AND CRAB HIM L. TO DESK		
	LET HIM X FRAME AND		
	PUSH TO MCU FORM ON DESK		
	FOLLOW CLERK'S HANDS		
	TO BUZZER.	<u>CLERK:</u>	Thank you. sir.
(C.3 to (2) SAME SET)			
4.	<u>1(1)</u>		<u>FX: BUZZ</u>
	MCU FLASHING LIGHT (EXT. DOOR)		<u>RELAYS</u>
	P/B TO SEE DOOR OPEN		
	EXTRA EXIT FRAME L. AND		
	DOOR SHUT		
(C.2 to (2) S. Set)			
5.	<u>2(2)</u>		
	M.S. CLERK		

(6 on 3)

(On 5 on 2(2))

BOOM B/ECHO

6. 3(2) (AS CLERK TURNS)
L/A. L.S. X CALLAN R.
CLERK b.g.L.

7. 2(1)
A/B

FX: PHONE
BELL

CLERK: Shouldn't be long now,
Tom. One more to go. Callan
Hunter's Section. Yes, that lot.

CRAB HIM R. X DESK
INTO M.L. 2/SHOT
CALLAN R. CLERK L.

BOOM A

Speed it up, Mr. Callan, I know
you blokes work all hours. But
we're just ordinary clerks with
homes to go to.

8. 3(2) (AS CLERK MOVES LADDER)
M.S. CALLAN'S BACK
PAN UP AND R. AS HE
RISES

PUSH WITH HIM U.S.
FOLLOW HIS ARM AS HE
CHOPS CLERK ON BACK OF
HEAD. LET CLERK
OUT OF FRAME AND PAN UP
WITH CALLAN AS HE
CLIMBS LADDER.

PAN WITH HIS ARM TO
MCU FILES.

HOLD AS HE RIFLES THRU
HOLD CABINET AS CALLAN
LEAVES FRAME.

9. 2(2)
L.S. THRU PILLARS
CALLAN ENTERS R.
PAN HIM L. TO DESK

BOOM B

10. 1(1) (AS HE PRESSES BUZZER)
M.S. DOOR. LET IT OPEN EXT. DOOR OF FILE REGISTRY DAY
AND SEE CALLAN THRU FRAME
R. TO L.
PUSH TO FLASHING LIGHT

FX: BUZZ
AND RELAYS

(Coming to Scanner)

(On 10 on 1(1))

BOOM B

SUPER SCANNER

"YOU'RE UNDER STARTER'S ORDERS"

LOSE SUPER

SUPER SCANNER

BY ROBERT BANKS STEWART

LOSE SUPER

11.

3(3)

FX: TRAFFIC

L/A. NEWSPAPER STANDS EXT. STREET. DAY

"WINNERS" f.g.R.

"SECURITY" b.g.L.

PUSH IN TO "SECURITY
PROBE" BOARD.

(END OF VLR INSERT)

12.

2 A

H/A MCU NEWSPAPER IN INT. HUNTER'S OFFICE EARLY MORNING. SL. MIC.
MERES HANDS.

PAN UP TO L.S. DOWN
OFFICE O/S MERES L.
EXTRA CENTRE.
DOOR b.g.L.

HUNTER: I don't care how it got
out, Meres. It got out. Now there's
Hell to pay./

13.

1 A

MCU MERES

BOOM A1

MERES: I still can't believe
Callan would have

HUNTER: You should know by now,
not to trust anyone.

SL. MIC

BOOM A1

14.

2 A

A/B SEE HUNTER
ENTER THRU DOOR b.g.

MERES: Yes sir. But!

HUNTER: There isn't time
to argue, Meres. Callan's gone.

SL. MIC.

and

MINI BOOM

(15 on 3A)

(on 14 on 2A)

BOOM A1
SLUNG MIC.
MINI BOOM

MERES: Do you mean he's
left the country, Sir?

HUNTER: I doubt it. Not yet.
If he has then we have lost him.

15. 3 A Pull the blinds down/ will you
M.S. MERES L. Miss Evans? But I would imagine he's
SECRETARY b.g.R. lying low somewhere - till the
pressure's off.

MERES: What about Lonely, Sir?
Have you tried him?

16. 2 A HUNTER: He won't be in this,
L.S. O/S. MERES A/B Meres./ This is far too big. Even
Callan would have the sense not to
involve small time crooks this time. In
17. 1 A any case, they would hardly allow that./
M.S. MERES

18. 2 A MERES: They sir?/
A/B

HUNTER: A pipeline exists to get
defectors and agents out of the country.
Callan was assigned to breaking it.
It could be that he's joined it instead.

MERES: But why, sir.

19. 3 A HUNTER: Money. What else?
L/A. MCU PHONE f.g. He's not a political animal./
SLE SECRETARY APPROACH
(OUT OF FOCUS) AS SHE
LIFTS PHONE PAN UP AND
FOCUS ON HER IN L/A. MCU.

ADD
BOOM C1

SECRETARY: Yes?

(20 on 2A)

(On 19 on 34)

BOOM A1
BOOM C1
B 121

HUNTER (oov): There's money to be made,
Meres, if you're that type.

MERES:(oov) I wouldn't have thought
Callan was though, sir.

SECRETARY: Just one moment, please.

P/B. AS HUNTER ENTERS The Foreign Secretary, sir.
RIGHT. LET SEC. OUT L.
PED DOWN AS HUNTER SITS
AND PUSH TO M.S.

HUNTER: Hunter.
Yes, of course, sir.

20. 2 A (P. 21. 5) I could hardly have anticipated/
M.2/S. EXTRA L.f.g.
MERES R.

21. 2 A HUNTER: No, sir./
A/B

PUSH SLOWLY TO MCU Yes, sir.
Of course, sir.
I will, sir, yes.

22. 2 A Callan must be found./
P.L. (S. 3/S.
HUNTER P.L.L. MERES
& EXTRA b.g.R. MERES: Yes, sir.

HUNTER: Now.

23. 1 A MERES: Yes, sir./
MCU HUNTER

24. 2 A HUNTER: Now, Meres./
A/B

And where are you going?
Look. What's wrong with you people?

25. 1 A He's been trying to find you all night./
MCU HUNTER

(26 on 2A)

(On 25 on 1A)

BOOM A1

BOOM C1

26. 2 A
A/B HUNTER: We've a major
problem on our hands. Show some
initiative./
I want action.

27. 2 A
L/M. M.S. HUNTER L. MERES: Excuse me, Sir.
SECRETARY R. Have we anything on this pipeline?/

(No shot 28)

29. 2 A
M.S. 3 HUNTER: Sit down, will you.
The Minister's got to make a statement.
Write what we tell him, I don't know./
Callan was looking for a man called
Theseus.

(C.M.3 TO B. EX. SHOP. EAST)

30. 1 A
MCU HUNTER MERES: Theseus, sir. Not
Strickland?/

MINI BOOM

BOOM C1

31. 2 A
O/S. 3/S. A/B HUNTER: Yes, Meres. Just to add
to our troubles. Our Strickland.
Our own good solid trustworthy retired
agent, Theseus./

SEE MERES & EXTRA
GO TO DOOR

32. 1 A
MCU HUNTER MERES: Well, that's a start,
sir. Isn't it?/

MINI B1.

33. 4 A
MCU MAGAZINES ON RACK INT. BOOKSHOP D.Y
P/B. TO M.W.S. OF SHOP
CALLAN AND LONELY ENTER L.
LET CALLAN X FRAME AND
HOLD LONELY L. AS CALLAN
X'S BEHIND RACK. CRAB R.
HOLDING 2/S. AND FINISH
WITH LONELY R. CALLAN L.

FX: LIGHT
TRAFFIC
DOOR PING
AND SHUT

(TRAFFIC UP & DOWN WITH
DOOR)

BOOM B1

(1 to B. ANTE RM.)
(2 TO B. BOOKSHOP)

(34 on 3B)

(On 33 on 4A)

FX. CONT.

BOOM BL

LONELY: You'll be safe here,
Mr. Callan. The bloke who owns the
shop has an arrangement.

CALLAN: Arrangement?

LONELY: Like paying his rates.
The coppers raid him every six months.
He pays his fine and goes on with
business.

CALLAN: Rare volumes?

LONELY: Oh, very rare, Mr. Callan.
Illustrated art work, too, at fancy
prices.

34.

3 B

MLS (X COUNTER)

CALLAN L. LONELY R.

CALLAN WALKS f.g.

CALLAN: You disgusting twit.
Couldn't you have thought
of somewhere else, Lonely?

HOLD C.2/S. AS LONELY
WALKS TO CALLAN

LONELY: I told you, it's the best
place. Are you in trouble, Mr. Callan?

PAN L. WITH LONELY AS
HE X'S BEHIND CALLAN
HOLD CALLAN f.g.R.
LONELY b.g.L.

CALLAN: Just book me in at reception,
will you?

35.

4 A

MLA M.S. LONELY AT
DOOR R.

LONELY: Like a confessional./
It's me, Dennis.

SEE MILLETT APPEAR
AS DOOR OPENS.
CALLAN ENTERS L.
SEL THEM GO THRU DOOR
AS DOOR CLOSSES

(3 to C. ANTE RM.)

36.

1 B

L/A. M.3/S.

MILLETT L. LONELY R.

CALLAN C.

INT. ANTE RM. DAY

SLUNG MIC.

MILLETT: Through there. Twenty-five
quid alright?

(37 on 30)

(On 36 on 1B)

SLUNG MIC.

37. 3 C (L.S. CALLAN OPENS DOOR) CALLAN: Get it on commission./
L/A. MR3.CALLAN. INT. ROOM BOOKSHOP DAY
PAN HIM DOWN STEPS AND PAN
HIM L. INTO ROOM AND
HOLD. LONELY CUTS IN
f.g.R.

38. 2 B CALLAN: Charming taste./
C. 2/S. MILLETT L.
LONELY R.

MILLETT: You can lock this door.
I'll give three knocks. If you hear
footsteps in the hall, that'll
just be me dealing with special
customers./

39. 3 C
MCU CALLAN

40. 2 B CALLAN: Your book worms?
M. 2/S. MILLETT/LONELY
MILLETT GOES OUT L.
HOLD LONELY AS HE
SHUTS DOOR AND COMES f.g.

LONELY: You don't look too
happy, Mr. Callan./

41. 3 C
M.S. CALLAN

LONELY f.g.R. CALLAN: There's an unpleasant smell,
Lonely, and for once it isn't just

42. 2 B caused by you./
MCU LONELY

END SOUND

----- STOP TALK -----

REPOS. CAM. 2 to C. HALL
CAM. 3 to D. HALL

VTP INSERT "B"

FLOOR: NOTE - STRIKE f.g. DESK

43. 2 (3) MCU FORM INT. FILE REGISTRY DAY BOOM/ECHO
B

(ON CUE) PAN UP
TO MANNIX

MANNIX: You know who these people
are, don't you? Callan, his boss, Hunter?
44. 2 (2) It's on this form, so why can't you tell me?/
M.S. MANNIX L.
CLERK R.

CLERK: I'm sorry, sir.

MANNIX: Look man, two liaison files
are missing. What's being done about it?

45. 2 (3) M.S. MANNIX CLERK: I can't say, sir./

MANNIX: You don't say. You don't say
anything. Would you call that liaison?
The whole idea of some of our files being
here, is so that we British and Americans
can help each other. So I ask for help - and
46. 1 (2) I do not receive it./
A/B

CLERK: I told you sir -

MANNIX: This is an accredited pass.
Right?

CLERK: Yes, sir.

47. 2 (3) A/B MANNIX: You don't have to know
anything about me. My habits.... my job./
Just that I have this pass, and I was
able to walk in through that door there.

48. 1 (2) MCU CLERK Right again?/

(49 on 2)

(On 48 on 1)

BOOM/ECHO
B

CLERK: Yes, sir.

MANNIX: Therefore, I have access to the
shelves?

CLERK: That's true, sir. But -
well, I don't know. Your Department usually
sends Mr. Bergman./

49. 2 (3)
MCU MANNIX

MANNIX: This time they've sent me.
Liaison shelf..... CIA. Section East
Berlin./

50. 1 (2)
M. 2/S. MANNIX/CLERK

(CLEAR 2 FAST TO POS.4)

PAN THEM L. AND WATCH
THEM GO U/S.

51. 3 (1) (AS THEY APPEAR)
M.L.S. CLERK/MANNIX

PAN THEM L.

52. 2 (4) (AS CLERK STARTS TO CLIMB)
W.S. CLERK. MANNIX IN L.
CLERK OUT OF FRAME R.

PAN UP LADDER WITH MANNIX
L. FRAME AND HOLD WITH
FILES R.

MANNIX: How smart is this son of
a bitch, Callan?

(Cam.1 to 3)

53. 3 (1) MERES (oov) Very!/ It's all a
H/A. MCU MERES bit of a mess. We're sorry about

54. 2 (4) that./
A/B

BOOM A

MANNIX: Sorry? With a leak this
big./

55. 3 (1)
A/B

(Cam. 2 to (1))

(56 on 1)

(On 55 on 3)

BOOMS A & B

56. 1 (3) MERES: Your lot's made a few
L/A. O/S. 2/S. MERES mistakes./
f.g.L. MANNIX R.

MANNIX: You're going back a bit.
LET MANNIX WALK IN ON I thought we'd tighten up all round, so
2/S. WITH MERES we could trust each other?

MERES: We're doing everything we
can to find him.

MANNIX: That will make two of us.

P/B. HOLD IN 2/S. AS MERES: I think we know our way
THEY WALK FWD. about a little better.

MANNIX: We know a thing or two
57. 2 (1)(AS MERES TURNS) ourselves, old chap./
MCU MERES

(CAM. 1 to 4) MERES: Security in this country's
our business - clearly defined. Your
58. 1 (4) very presence in the country isn't./
MCU MANNIX

MANNIX: My friend, you seem to
59. 2 (1) forget what Callan's carrying./
A/B

MERES: He's our man and we'll get
60. 1 (4) him./
A/B

MIX MANNIX: If he doesn't stab you
T/CINE in the back first./

16 mm (SEQUENCE A)

S.O.F.

1'19"

EXT. HOUSE FRONT FULHAM. DAY

CALLAN: Mrs. Strickland?

HANNAH: Yes.

(On T/Cine)

S.O.F.

CALLAN: I wondered if I could have a word with your husband?

HANNAH: My husband?
Well, I'm sorry, Mr....
he hasn't been here for some years.

CALLAN: Oh, I didn't know that,
I'm sorry. You can't help then.
I mean, you don't know where I could find him? We used to work together.

HANNAH: Come in a minute.

61. 3 D (AS DOOR SLITS S. /C) R. M. B.
CALLAN P.P.A. ... WILL YOU PLEASE LEAVE ST. M. FY.
HANNAH P.P.A.

HANNAH: You worked together?

CALLAN: Yes.

HANNAH: How long ago?

CALLAN: Oh, a few years.

62. 2 C (AS HE TURNS)
M.S. CALLAN

The thing is, Mrs. Strickland, I've just been sacked./ And er.....

63. 3 D
A/B

HANNAH: My husband was!

CALLAN: Well, yes. You know. I just want someone to talk to. It's all a bit of a mess.

HANNAH: It always is.

(64 on 20)

(On 63 on 3D)

BOOM B2

64. 2 C CALLAN: I thought/
MCU CALLAN I just wondered what he was doing these
days. He might have had a job for me,
or something. You know old times'
65. 2 D sake. Theseus,
MCU HANNAH and all that.
66. 2 C HANNAH: Theseus?/
A/B
67. 2 D CALLAN: Oh! That was just a name
A/B we used to give him./
- HANNAH: I see! Theseus!
You knew about his "accident", of
course?
- CALLAN: Yes, I heard.
68. 2 C HANNAH: You're not David
A/B Callan, are you?
- CALLAN: That's right.
69. 3 D HANNAH: I thought so. Peter
A/B often talked about you. I'm sorry
I can't help.
- CALLAN: Well, if you don't know
where he is.
70. 2 C HANNAH: He left me. There's a
MCU CALLAN Betting Shop in Camden High Street,
Regent's Park end./ He used to go
there a lot. Maybe if you asked for him,
they could help.

(71 on 3D)

(70 on 2C)

BOOM B2

CALLAN: Camden High Street, Regent's
Park. Oh good. Thanks a lot.
PAN HIM R. LET HIM
GO OUT L. AND HOLD
HANNAH
Thanks very much.

71. 3 D HANNAH: I can't promise anything.
MCU CALLAN But try it./

72. 2 C CALLAN: Yes. I will.
MCU HANNAH. Thank you./

----- STOP TAPE -----

STRIKE HALLWAY

CAM. 1 to A. HUNTER'S OFFICE
CAM. 2 to D. BETTING SHOP
CAM. 3 to A. HUNTER'S OFFICE
CAM. 4 to B. HUNTER'S OFFICE.

73. 4 B BOOM A1
MCU MERES INT. HUNTER'S OFFICE. DAY.

74. 1 A MERES: He's a very smart
L/A. M.2/S. MERES f.g.R. agent, Mr. Mannix./
MANNIX b.g.R.

MANNIX: Smart! Is that the ADD
BOOM C1
PAN MANNIX L. AND word youguys know? You spend half your
PRIVATE TO M.2/S. time telling how smart Callan is. How
WITH HUNTER smart you all are. Well, if you're so
damned smart, Hunter, why haven't you
got Callan?

(75 on 4B)

(74 on 1A)

BOOM A1/C1

HUNTER: Everything is being
done, Mannix. We'll get him.

MANNIX: I'll believe that when
I see it.

HUNTER: Mannix, I assure you, every
department is on to this. Callan will
be found.

MANNIX: And the files?

HUNTER: And the files.

MANNIX: Meantime I'd like you to
know that I've despatched a report to
Washington, mentioning you.

LET HUNTER X MANNIX
AND PAN HIM L. DOWN
BEHIND DESK

HUNTER: Oh, splendid - I have a
number of friends over there who will
be delighted to hear of me.

MANNIX: Not, I think of your
negligence.

HUNTER: I can't keep my
agents tied to their beds, Mannix./

75. 4 B
L/A 3/S. O/S. HUNTER
MANNIX CENTRE
MERIS b.g.R.

MANNIX: At least you should know
which bed's they're sleeping in./

76. 1 A
M.S. HUNTER

77. 3 A (PUSHING 4's CABLE)
L/A. MCU MANNIX

MANNIX: The sheer incompetence of
this whole operation staggers me./

78. 4 B
3/S. A/B

(79 on 1A)

(78 on 4B)

ECOM AL/C1

79. 1 A
MCU HUNTER MANNIX (contd.): Your trusted
number one agent quietly skips off with
top secret information and you sit there
smiling./ What the hell is there
to smile about?

80. 4 B
A/B HUNTER: It's an old-fashioned thing,
Mannix, called the new world charm./

MANNIX: Well, that's great,
Great. Shall I tell you something?
I've been here.... how long?....
forty-eight hours..... and the only
person I've seen working on this case is
Meres. And he thinks Callan's innocent
anyway.

PAN UP AS MERES
STANDS MERES: That's hardly relevant
and it makes no difference to the way
I do my job./

81. 1 A
A/B HUNTER: Mr. Mannix. The
responsibility is entirely mine. I am
charmed to have a CIA representative here
but so long as the problem remains mine
then the investigation will be carried
out my way./

82. 4 B
L/A. M.S. MANNIX MANNIX: So shut up, Mannix.

HUNTER: That's your interpretation.

PAN UP AS HE RISES MANNIX: Okay, Hunter. Washington
may feel differently.

(83 on 1A)

(On 82 on 4B)

BOOM A1/CI

83. 1 A M.S. HUNTER HUNTER: Possibly.
PAN DOWN AS HE GOES AWAY And maybe I'll get there first if I do.
I can't guarantee not to mark your smart
84. 3 A M.2/S. MERES R. MANNIX L. HUNTER: I wish you luck./
PAN MANNIX L. X MERES HOLD 2/S. MANNIX: I suppose you knew, by the way, that this 'trusted' number one of yours associates with small-time criminals?
85. 1 A HOU HUNTER HUNTER: Who do you mean?
MANNIX: Some little crud called Lonely./
(CAM.3 to E.Betting Shop)
86. 4 B L/A. O/S.3/S. A/B HUNTER: Ah, he's been doing his homework./
LET MANNIX GO AWAY CENTRE. MANNIX: I'm beginning to think there's no security risk in this goddam set-up at all. There's just no security.
HOLD MERES AS HE WALKS F.D. LET HIM GO R.
87. 1 A C.U. HUNTER MANNIX: I think we'd better have a word with Lonely, sir?..... Mannix!/
MANNIX:
88. 2 D M.W.S. COUNTER CLARK R. EXTRA L. PAN EXTRA L. AND LET HIM OUT L. BOOM B2
INT. BETTING SHOP DAY FX: RACE ON
TANNOY

(89 on 3E)

(On 88 on 2D)

BOOM B2
FX: RACE
CONT.

SEE CALLAN ENTER L.
AND PAN HIM RIGHT
TO COUNTER.
PUSH IN WITH HIM AND PAN
DOWN TO HIS HAND AS HE
PUSHES PAPER UNDER
GRILL.

PAN UP TO MCU CLERK AS
HE PICKS UP PAPER.

CLERK: Theseus, one way, sir?

CALLAN: That's right.

CLERK: Which race?

CALLAN: I'm not sure.

CLERK: Just a moment.

MCU CLERK GOES
P/B. AND SEE CALLAN
M.S. L.f.g.

SEE WATT ENTER R.b.g.
CRAB R. WITH CALLAN
INTO M.2/S. WITH
WATT R. (TO POS.E)

WATT: Could I have a word
with you, sir?
This horse. Theseus.

CALLAN: Yes?

WATT: There's no horse of
that name running today, sir.

CALLAN: Oh! That's funny.

WATT: I've checked all the
races./

89.

3 E
C.2/S. CALLAN C.
WATT R.

CALLAN: Well. I must be wrong
then. I'm not a betting man, you see.
Not usually. Only a friend of mine
gave me this tip. She seemed to think it was
a cert. So I thought, you know, why
not? Once in a while. Can't do any harm.

(On 89 on 3E)

CALLAN (contd.): Must have got the name wrong. Unless it's on the front page?

PAN DOWN TO NEWSPAPER
AS WATT TURNS PAGES

90.

2 E
MCU WATT

91.

3 E
MCU CALLAN

WATT: A lady told you, you say?/

92.

2 E
A/B

CALLAN: Yes./

93.

3 E
A/B

WATT: Doesn't happen to live in Fulham, does she?/

94.

2 E
A/B

CALLAN: As a matter of fact, yes./

95.

3 E
M.2/S. WATT/CALLAN

WATT: I just wondered. Only we have got one customer, a lady. Always coming up with odd tips, she is. Strange where they get them from, these cranks./

96.

2 E
A/B

Well, I'm sorry I couldn't help, sir. But don't give up - I'm always having to meet new punters. I've put our other address down there,/you may find it more convenient./

97.

3 E
A/B

98.

2 E
A/B

CALLAN: Hampton Court. Right, I'll try that./

99.

3 E
A/B

WATT: I hope you do./

100.

2 E (AS CALLAN GOES)
MCU WATT REACTION

COMINT TO T/CINE

MIX		
T/CINE		S.O.F.
16 mm D.H. ("B")	<u>EXT. HOUSE. FULHAM. DAY</u>	
.46"		

(CAM. 3 to F LONELY'S FLAT)
 (CAM. 2 to F. LONELY'S FLAT)
 (BOOM B TO POS. 4 EAST)

MERES APPROACHES HOUSE. LOOKS AT IT.
 GOES TO DOOR RINGS. WAITS. RINGS AGAIN.
 THERE IS NO ONE IN. HE GOES.

101.	2 F		BOOM B4
	L/L. M.S. LONELY	<u>INT. LONELY'S FLAT DAY.</u>	
	PUSH IN TO MCU		

LONELY: A van, Mr. Callan?
 Why don't you ask Dennis, at the bookshop.
 He's got one. The Maze, Hampton Court,
 what do you want to go there for?.... Yes,
 Mr. Callan. I'll be here.

MIX		
T/CINE		S.O.F.
16 mm D.H. ("C") .37"	<u>EXT. THE MAZE, HAMPTON COURT DAY.</u>	
(CAM. 2 to G. Same Set)		

CALLAN ARRIVES HAMPTON COURT. WALKS TO
 MAZE.
 HE GOES IN. WALKS ROUND WITH HALF INTEREST.
 IT IS CLEAR HE IS LOOKING FOR SOMETHING
 OR SOMEONE.

102.	2 G		BOOM B4
	MCU LONELY	<u>INT. LONELY'S FLAT. DAY</u>	

103.	3 F	<u>LONELY:</u> I don't know where he is. Honest I don't./
	M. L/A. 3/S. LONELY L. MANNIX R. MERES b.g.C.	

MANNIX: Right, Lonely. Now how
 Much?

(104 on 2G)

(103 on 3F)

BOOM B4

104. 2 G MANNIX (contd.): This is the kind of
O/S. C.2/S. LONELY L. stuff you understand, isn't it?/
MANNIX R.

LONELY: No sir. Not me.

MANNIX: What shall we say,
twenty?

105. 3 F (AS LONELY SHAKES HIS HEAD)
A/B

MERES: We'll get him, you know,
Lonely. It'll be far better for you,
afterwards, if you help.

LONELY: I don't know, honest.

LET MERES COME D/S.
TO OTHER TWO

MERES: You could go inside again.

LONELY: What 'ave I done?
I 'aven't done nothin'.

MANNIX: Okay, Lonely, Twenty-five.
Now come on. Where is he?

PUSH IN TO 2/S
LONELY/MERES

MERES: You must've seen him.
Haven't you? /

106. 2 G
MCU LONELY

LONELY: Honest, I don't know where he is.

107. 3 F Let I heard he was going to Hampton Court./
3/S. MANNIX/MERES/
LONELY

MIX
T/CINE
16 mm D.H. ("D")

S.O.F.

1'00.

EXT. MAZE. HAMPTON COURT DAY.
CALLAN TURNS A CORNER AND SUDDENLY
FACES NIXON.

(contd.)

(108 on 3F)

(On T/Cine)

S.O.F.

CALLAN STARES AT HIM
NIXON SMILES, BRIEFLY.

NIXON: This may help you
find your way out.

HE HANDS OVER CATALOGUE.
SMILES. THEN GOES.

MELLES AND MANNIX ARRIVE AT GATES IN CAR.
THEY GET OUT. ANOTHER CAR WITH TWO MEN
ARRIVES. THEMEN JOIN MANNIX. THERE IS
SOME CONVERSATION. ALL BUT MANNIX GO OFF
TO COVER OTHER EXITS.

108.

3 F
MCU LONELY

BOOM b4

INT. LONELY'S FLAT DAY.

MIX
T/CINE
16 mm D.H. ("E")
3'31"

LONELY: Well tell him to ring me,
as soon as he can. It's very important,
Dennis./

S.O.F.

EXT. MAZE HAMPTON COURT DAY.

CALLAN FLICKS THRU CATALOGUE.
FINDS MESSAGE "HOLLAND PARK ADVENTURE
PLAYGROUND NOW". HE GOES.

MANNIX WATCHING. CALLAN COMES OUT OF
MAIN ENTRANCE. WALKS TO VAN. DRIVES OFF.
MANNIX FOLLOWS.

ADVENTURE PLAYGROUND

CALLAN WALKS INTO PLAYGROUND. MANNIX MOVES IN.

MANNIX: Callan, isn't it?

CALLAN: No names have been mentioned.

(On T/Cine)

S.O.F._____

MANNIX: No, but you look just like your picture.

CALLAN: How did you come by that?

MANNIX: Hunter obliged. He's in rather a spot. So are we, while you've got those files.

CALLAN: CIA?

MANNIX: That's right.

WATT ON PLATFORM - LET'S GO OF TYRE ON ROPE AND HITS GUN OUT OF CALLAN'S ARM.

WATT: All right, sir. Thank you.

NIXON: Leave him to us, sir.
We can handle him now, sir. Thank you.

MANNIX: Who are you?

NIXON: Special branch, sir. Put that gun away, please. It doesn't do to have too many brandishing about all over the place.

MANNIX: I didn't think you boys were anywhere.

NIXON: You'd be surprised. Now, if you don't mind, sir. I think we'd like Callan to ourselves for a while.

MANNIX: I want to see this through.

NIXON: Sorry sir. I can't allow you to stay with him.

(On T/Cine)

S.O.F.

MANNIX: I shall want to see
him later.

NIXON: I dare say that could
be arranged, sir. If you get the
appropriate permission.

NIXON: This way, Callan.

CALLAN: Where to now? Another ancient
monument.

NIXON: No. From now on it gets
serious.

MATT BRINGS HIS GUN DOWN ON CALLAN FROM
BEHIND AND KNOCKS HIM OUT.

MIX

GILMS:

CAPTION SCANNER

CAPTION: END OF PART ONE

REPOS. CAM. 1 to C. HUNTER'S OFFICE
2 to J. HOTEL ROOM
3 to G. HOTEL ROOM
4 to C. HOTEL ROOM

F/U
CAPTION SCANNER
CAP: PART 2

GRAMS:

109. MIX
3 G
MCU CALLAN
SEE HAND COME IN
AND PAN R. AND UP TO
MCU HANNAH

INT. HOTEL ROOM. NIGHT.

FX: LIGHT
TRAFFIC

BOOM B5

110. 2 J
H/A O/S. 3/S. NIXON f.g.R.
HANNAH/CALLAN ON BED L.

NIXON: Can't you bring him round
a bit quicker?

111. 4 C
L/A. M.S. NIXON

HANNAH: Blame Watt.

NIXON: He's a trifle uncouth.
What else can one expect of an ex-policeman?

HANNAH: He didn't need to hit him quite so hard.

112. 3 G
M.S. HUNTER

NILXON: Better to be safe.

MEMORAND: Petar used totalk about
Callan quite a lot./

113. 2 J
M.C/S. HENNAH R./
CALLAN L.
HOLD AS CALLAN SITS UP

HANNAH: Hello.

CALLAN: You!

(114 on 4C)

(113 on 2J)

BOOM E5

114. 4 C HANNAH: You're met Mr. Nixon,
L/A. M.S. NIXON I believe./
115. 3 G NIXON: You already owe us a
L/A. M.W.SHOT CALLAN fee for rescuing you from that
f.g.L. oppressive American./
HANNAH b.g.R.
P/B. AS SHE WALKS TO CALLAN: Nice work.
BED AND SITS.
SEE NIXON WALK BACK HANNAH: Drink?
IN TO CENTRE FRAME
AND SIT.
CALLAN: Where are we?
HANNAH: An hotel room.
NIXON: It has to be that way -
until we know you're serious about
wanting to get out of the country./
116. 2 J
MCU CALLAN
117. 4 C CALLAN: And if I'm not?/
MCU NIXON
NIXON: We'll kill you.
CALLAN: I'm serious.
118. 3 G NIXON: So are we!/
L/A. 3/S. CALLAN L.
HANNAH R. NIXON CENTRE
CALLAN: Thirty-five and six, bed
and breakfast. Fifty rooms, and at a
guess I'd say in Victoria.
HANNAH: Very good.

(119 on 2J)

(On 118 on 3G)

BOOM B5

119. 2 J NIXON: Of course, you're a trained
MCU CALLAN agent. That's what we'd like to talk
about. What made you decide to turn
traitor?/
CALLAN: Traitor? Does it matter?
I decided to quit, that's all.
HANNAH: With a very rich prize,
Mr. Callan.
120. 3 G CALLAN: Not bad, is it? /
MCU HANNAH
HANNAH: And you knew where to
come.
121. 2 J CALLAN: Of course I did, love./
A/B I'm not in the business for
122. 4 C nothing./
A/B
123. 2 J NIXON: And you still could be.
A/B Working for Hunter./
CALLAN: Mate, if he knew where I
was he'd have had me and you lot in the
124. 4 C park./
A/B
- NIXON: The American knew.
125. 2 J CALLAN: Yes. He's smart isn't he?/
A/B which means they know I am still in
the country. Look. You arrange my escape.
126. 4 C I take it you can?/
A/B
- NIXON: If the money's right.

(127 on 3G)

(ON 126 on 40)

BOOM B5

127. 3 G
L/A. C.3/S. CALLAN f.g.L.
NIXON CENTRE HANNAH R.

CALLAN: How much?

NIXON: Five thousand. In advance?/

CALLAN: Oh Blimey! I'll get it.

NIXON: Where?

CALLAN: My business.

NIXON: If you'd dealt with one of the Red embassies in London, they might have smuggled you out themselves.

CALLAN: I've a free-lance mentality. And once I'm a road, I'll be looking for the highest bidder.

NIXON: Where are you hiding out at the moment?

CALLAN: That's also my business.

HANNAH: Not if we had to contact you - when everything's arranged.

CALLAN: I'll ring you. Kingsland Hotel, isn't it?

128. 2 J (ON THEIR REACTION)
M.S. CALLAN AND GLASS

129. 3 G
3/S. A/B

CALLAN: That ought to save me another bop on the head when I leave./

How long will it take?

(130 on 2J)

(On 129 on 3G)

BOOM B5

LET CALLAN OFF BED
AND OUT FRAME R.
LET HANNAH RISE
AND X FRAME
R. to L.
HOLD NIXON R.

HANNAH: Two days. We have
to check on you.

ADD
BOOM C2

CALLAN: Okay. I'll see about the
money. Who do I ask for when I call?

HANNAH: The Ajax Travel Service.
There's a bureau in this hotel./

130. 2 J
M.3/S. CALLAN f.g.L.
HANNAH C.b.g.
NIXON R.
HOLD 3/S. AS NIXON
WALKS TO CALLAN

NIXON: Ask for me. And bear
in mind we'll kill you if it turns sour.

(CAM. 3 to H. LONELY'S)

CALLAN: Can I have my gun back,
Mister?

LET CALLAN X FRAME
AND OUT R.

CALLAN: Incidentally.

131. 4 C
MCU CALLAN

NIXON: Yes?/

CALLAN: I'll give the five thousand
to Theseus.

NIXON: You'll give it to me.

CALLAN: Sorry mate. No Theseus.

132. 2 J
MCU NIXON R.
HANNAH b.g.L.

No money./

NIXON: You're hardly in a
bargaining position.

133. 4 C
A/B

CALLAN: No?/ I know you. I know
this place. I know the Ajax Travel Service.
If I wanted so, I could blow the lot of
you, This is my life I'm dealing with
and it's too important to deal with office
boys./

134. 2 J
A/B NIXON TURNS TO
HANNAH

(135 on 4C)

(On 134 on 2J)

BOOM B5
BOOM C2

135. 4 C HANNAH: We'll see./
A/B

LET HIM GO AWAY
AND R. TO DOOR CALLAN: Good girl.

136. 2 J (AS CALLAN OPENS DOOR)
A/B

----- STOP TAPE -----

R E P O S . CAM. 2 to B. BACK RM. BOOKSHOP
CAM. 4 to E. " " "

LIGHTING: T.V. FLICKER

137. 3 H
MIS LONELY ON BED INT. LONELY'S FLAT. EVE. FX: T.V.
HOLD AS HE COMES PROG.
FWD. TO T.V. SET BOOM B4
THEN CRAB L. ROUND PHONE RINGS.
BED AND PUSH IN TO
M.S.

LONELY: Yes! Mr. Callan!
'Where've you been, Mr. Callan? No.
I just wanted to tell you, that friend
of yours, the snarmy one.... yes. Well,
he's been here with some American. They
wanted to know where you was, Mr. Callan...
Of course I didn't. I said Hampton Court
that's all. I never said nothin' about
the Bookshop No. 'onest, Mr. Callan...
Eve, who?.... 'ang on. Yes.... To go and
see you as soon as he can. Yes... I'll
tell 'im I'm sorry, Mr. Callan.

PAN HIM L. AND DOWN
AS HE WRITES NUMBER ON
HAND.
PAN UP AND R. AS HE
SITS UP.
PUSH IN TO MCU
PAN L. TO DIAL OF
PHONE.

MIX
138. 2 B BOOM A2
MCU CALLAN'S HANDS INT. BACK ROOM BOOKSHOP. EVE.
WHITE BOTTLE. PAN DOWN
TO GLASSES AS HE POURS
DRINKS

(139 on 4E)

(On 138 on 2B)

BOOM 12

PAN R. AS HE TURNS
AND PUSH WITH HIM.
HOLD GLASSES.
PAN DOWN TO TABLE AND
UP TO MCU HUNTER AS HE
PICKS GLASS UP

CALLAN: As far as I can work out,
it's a fairly small operation. But
they're careful and they're well organized.
The front seems to be something called
The Ajax Travel Service. It's in a hotel
in Victoria. The Kingsland. They're going
to send me out in two days time.

HUNTER: Good. The plan would seem
to be working.

CALLAN: So far, Hunter. So far.

139. 4 E
M.2/S. HUNTER R.
CALLAN L.

HUNTER: And what about Theseus?

CALLAN: I've no idea.

HUNTER: Nobody's mentioned
Strickland?

CALLAN: No.

HUNTER: What I don't understand is,
Why they've let you out of their sight.

140. 2 B
M.2/S. HUNTER R.
CALLAN L.

PAN UP AS HUNTER RISES
AND PAN HIM R. TO SINK

HUNTER: Five thousand? That's rather
a lot, Callan.

141. 4 E
C.U. CALLAN

CALLAN: Listen, Hunter. Don't
start getting nervous about opening your
piggy bank. And another thing, what's this
about Meres?

142. 2 B
L/A. 2/S. CALLAN L.
HUNTER R. STANDING

(143 on 4E)

(On 142 on 2B)

BOB 1 2

PAN L. AND DOWN AS
HUNTER SITS

HUNTER: What about him?

CALLAN: He's going round with that
American looking for me.

HUNTER: So?

CALLAN: Is he in on the game?

143. 4 E HUNTER: No. He's out to kill
A/B you at the moment./

144. 2 B CALLAN: Well, get him off my back,
C.U. HUNTER will you? I've got enough to cope with,
without having to watch for Toby. He's
too bloody good!./

145. 4 E HUNTER: I can't call him off,
A/B Callan. Nobody must know about this
except the two of us./

146. 2 B CALLAN: God help me, mate, if
A/B anything happens to you, then. I like
calculated risks. Not suicidal./

147. 4 E HUNTER: So do I, but this is a
A/B very unorthodox game we're playing./

CALLAN: I've never thought of it
as a 'game' exactly. I take my work
seriously.

HUNTER: If you fail, I fail and
we're both finished.

(148 on 2B)

(On 147 on 4E)

BOOM 12

148. 2 B CALLAN; I don't perform miracles,
C.2/S. CALLAN L. Hunter./
HUNTER R.

HUNTER: I've every confidence.

CALLAN: Oh, thanks.

149. 4 E HUNTER: Callan. The object of this particular exercise is to break the pipeline. I want Theseus and I want him soon. Now. How near to him are you?
C.U. CALLAN

CALLAN: I'm going back to the hotel.
I've told them I'll only deliver the
money to him./

150. 2 B money to him./
 C.U. HUNTER

 HUNTER: Let's hope he'll be
 there.

- - - - - STOP TAPE -

REPOS. CAM. 2 to A. HUNTER'S OFFICE
3 to J. HUNTER'S OFFICE
4 to A. BOOKSHOP

ROLL BACK AND MIX

151. 3 J MINI BOOM
C.U. MANVIX HAND INT. HUNTER'S OFFICE DAY.
STUBBING CIGARETTE

MANNIX: Mr. Hunter. Could I have just a little co-operation./

152. I C _____ just a little co-operation./
L/n. 2/S. MANNIX f.g.R. I want to know what the hell goes on?
HUNTER b.g.L.

ADD
BOOM A3

HUNTER: I've told you before,
Mannix. I will not be grilled by the
C.I.A. Not in my own territory.

(153 on 3J)

(On 152 on 1C)

BOOM A3
MUNI BOOM

MANNIX: I've been waiting to hear
what's happened to Callan.

HUNTER: I'm sure you have.

MANNIX: And those damned files.

HUNTER: As soon as something
comes up.....

MANNIX: What do you mean,
as soon as something comes up?
You've got him, haven't you?

153.

3 J
MCU MANNIX

HUNTER: Not just at the moment./

MANNIX: Oh, come on, Hunter.
Has he got away again?

HUNTER: Again?

MANNIX: You picked him up yesterday.
I should have brought him in myself, but
your heavies insisted on doing it their
way. Haven't they handed him over yet?/

154.

1 C
A/B

PED UP AS HUNTER
WALKS TO TABLE
HOLD IN W.S.

HUNTER: Handed him over? Far from it,
Mannix. We're still searching. Half
the country's on the look out./

155.

3 J
H/A. O/S. 2/S.
MANNIX R. HUNTER L.
P.LN UP AS MANNIX
RISES

MANNIX: What!

HUNTER: Sounds to me as though
you've slipped up.

(156 on 1C)

(On 155 on 3J)

BOOM A3
MINI BOOM

156. 1 C
 C. O/S. 2/S. HUNTER L.
 MANNIX R.

(Cam. 3 to B. BOOKSHOP)

HOLD HUNTER f.g.
AS MANNIX WALKS U/S.

LET HUNTER GO AWAY

157. 2 A
 MLS THRU ARCH AS
 HUNTER APPEARS.
 PAN HIM L. TO TABLE
 LET HIM COME f.g. DESK
 AND THEN PUSH TO H.S.

(Cam. 1 to A. SAME SET)

PAN HUNTER R. INTO
M.2/S. WITH MANNIX R.

LET HUNTER COME f.g.
AND SIT ON DESK.
HOLD MANNIX R.

MANNIX: What do you mean,
slipped up? I had him, in the palm
of my hand./

HUNTER: You were fooled.
The oldest trick in the book.

MANNIX: Hell!

HUNTER: Listen, Mannix, look,
have a drink./

Sometime ago a Russian agent was
spirited out of a top security prison
here, through a pipeline run by
someone called Theseus.
We happen to know that Theseus is
still in business.

MANNIX: And?

HUNTER: That's what Callan's up to.
When he's got to the source he'll turn up
again with the files. He's clear,
Mannix. I don't want you to go and
kill him for nothing.

MANNIX: Well, thank God for that.
That is pretty smart, Hunter.

HUNTER: I hope so.

MANNIX: It's a risk, though.
You could lose Callan. Or is he
being protected?

(158 on 1A)

(On 157 on 2A)

BOOM A3
MINI BOOM

HUNTER: You're the only person
who knows. But Callan's used to risks.
He's a good man.

MANNIX: He'll have to be.

PAN R. WITH MANNIX

PAN DOWN AS HE SITS

Well, that's great. I can't tell
Washington yet, I suppose?

HUNTER: I'd rather you didn't.

MANNIX: No.

158. 1 A Any ideas on this Theseus feller?/
L/A. MCU HUNTER

HUNTER: Very few. Probably
nothing. But we once had an agent
who called himself Theseus.
He lives in Cyprus now. If he's
still alive. But I can't really
think he's at the head of it. He got
very badly shot up on his last
assignment. I wouldn't think he's
much good to anyone./

159. 2 A
H/A. MCU MANNIX

MANNIX: You think it's someone
nearer home, eh?/

160. 1 A
..B

HUNTER: Probably much nearer./

161. 2 ..
..B

162. 3 B (ON CUE)
L/A. MCU O/S BACK
P/B. TO SEE MILLETT
L.f.g. AND PARCEL
CENTRE f.g.
CALLAN ENTERS R.
CRAB R. AS HE X'S BEHIND
COUNTER

INT. BOOKSHOP DAY.

MILLETT: This came for you.

TRAFFIC FX
DOOR PING
BOOM B1

(On 162 on 3B)

TRAFFIC EX.
DOOR PING

(Cam. 2 to K. AJAX OFFICE)

BOOM B1

CALLAN: Thanks.

MILLETT: Express messenger!

163. 4 A (AS CALLAN NODS)
MCU MILLETT

MILLETT: By the way, the rent's
going up./

164. 3 B
A/B HOLD 2/S.
AS CALLAN COLES FWD.

CALLAN: You'll be lucky, mate.

MILLETT: I hope so.

165. 4 A
M.S. MILLETT.
SEE HIM LIFT NEWSPAPER

CALLAN: You got your money./

MILLETT: You know, I didn't
realise till afterwards that was only
the deposit./

166. 3 B
M.S. NEWSPAPER
PAN UP AS CALLAN
SNATCHES IT.
HOLD AS HE GOES

CALLAN: You won't be getting any more.

167. 4 A (AS HE GOES)
C.U. MILLETT

MIX
168. 2 K

BOOM C3

W.S. POSTER AJAX TRAVEL SERVICE OFFICE. DAY
P/B. TO SEE NIXON R.f.g.
WATT L.

NIXON: Hannah?..... Theseus wants a
meeting! Now.... He didn't say
just that it's urgent.... An hour.... Good.

----- STOP TAPE -----
REPOS. CAM. 2 to L. AJAX OFFICE
3 to K. AJAX OFFICE
4 TO B. HUNTER'S OFFICE

169. 1 A BOOM 43
L/A. M.S. HUNTER INT. HUNTER'S OFFICE DAY.

HUNTER: Book me a single room
at the Kingsland Hotel, Victoria, will
you?/
170. 4 B
M.C. 2/S. HUNTER C. Tonight and tomorrow.
MERES R.

LET HUNTER OUT OF FRAME

HUNTER: I had an angry Mannix
in here, earlier today.

CRAE AND PAN L.
WITH MERES U/S.
INTO M.2/S. WITH
HUNTER

MERES: I'm not surprised, sir.

HUNTER: He is, to use his own
term, rather 'smart; Meres.

MERES: One would think so, sir.
Listening to him.

HUNTER: I would like you to stay
close. He's got a line on Callan.

MERES: Do you want me to get there
first, sir?

PAN HUNTER R. TO
M.L.S. IN ANGLE ROOM
LET MERES WALK INTO
f.g.l.

HUNTER: Well, we don't want the CIA
to run off with all the credit, do we?
So if Mannix looks like moving in to
get Callan and the pipeline, I'd like
you to stand in the way.

MERES: And kill Callan, sir?

MINI BOOM
TAKES OVER

(171 on 1A)

(On 170 on 4B)

MINI BOOM

171. 1 A HUNTER: No Meres. I'd rather
 MCU MERES get him back alive. Thank you./

172. 2 L MERES: Yes, of course, sir./
 C.U. MONEY IN WATTS HAND INT. AJAX. OFFICE DAY.

BOOM C3

173. 3 K
 L/A. M.W.S. OFFICE
 X DESK.
 NIXON f.g.L. WATT CENTRE
 HANNAH ENTERS R.

HOLD 3/S. AS HANNAH
AND WAIT COME TO f.g.

LET HANNAH SIT HANNAH: What's it all about then?

NIXON: No idea.

WATT: He probably wants to put it
 off a day.

HANNAH: I hope not. I can't
 persuade another customer to change
 his tour. Where is Theseus, anyway?

NIXON: He'll be here soon.

HANNAH: Did you get the
 passport?

WATT: Here.

HANNAH: Thanks.

SEE MANNIX ENTER b.g.
AND PAN HIM R. TO
WINDOW AND HOLD
HANNAH L.f.g.

ADD
BOOM B2

174. 2 L MANNIX: Callan's a fake./
 MED. GROUP SHOT
 NIXON L. HANNAH C.
 WATT R. NIXON: Hell.

(Cam. 3 to L. SAME SET)

(175 on 3L)

(On 174 on 2L)

BOOM B2/C3

WATT: You sure?

MANNIX: Of course I'm sure.
The whole thing's a set up to break us.

175. 3 L
MCU MANNIX

WATT: He'll blow the lot./

MANNIX: Oh no. Not yet.
Not until he's met me.

HATTNAH: He thinks Peter is Theseus.

MANNIX: It'll be a nice surprise
for him, then, won't it?

NIXON: You're not going to meet
him, are you?

176. 2 L
MCU WATT

MANNIX: Yes./

WATT: For God's sake, why?
Five thousand? You must be potty.

177. 3 L
M.S. MANNIX

MANNIX: It's got nothing to do
with money. You know that perfectly
well./ It's the pipeline that matters.
It's far too useful. Agents who really
do want to come over are valuable.
This is ideological, not mercenary.
If you have other ideas, then get out.

PAN HIM L. INTO
M.2/S. WITH WATT

WATT: Look, Mannix. You can stuff
yourideals. I'm in this for money.

(178 on 2L)

(On 177 on 3L)

BOOM B2/C3

MANNIX: So long as you're in it at all, you're in it on my terms. All that matters is protecting the pipeline.

WATT: Not much point now, if they know it exists.

PAN HIM R.
BACK TO WINDOW

MANNIX: There's every point. In any case, I also want those files he stole. They'd be very useful to me.

NIXON: You could have got them, anyway.

MANNIX: Not this easily. And not with someone else getting the blame.

178. 2 L It's perfect./
MCU HANNAH

HANNAH: But you can't meet him here, it would be suicide.

179. 3 L to take./
MCU MANNIX

But I gather he's very much on his own and he can't contact his boss, not without giving the game away./

180. 2 L
MCU WATT

WATT: I still say you're mad./

181. 3 L
A/B

MANNIX: I don't think so. Anyway, he thinks I'm CIA.

NIXON: Which you are.

(182 on 2L)

(On 181 on 3L)

BOOM B2/C3

182. 2 L MANNIX: Which I am. Exactly.
MCU WATT He also knows I'm after him./

WATT: So?

183. 3 L MANNIX: If you deal with him
M.L. SHOT MANNIX upstairs in the normal way,
HANNAH L.f.g. I can break in/ - as a CIA man
PAN UP AS MANNIX Take the papers, photograph
WALKS TO HANNAH them and return them to Hunter.
 And it'll all look quite

184. 2 L above board./
MCU HANNAH

185. 3 L HANNAH: It's too risky. /
MCU MANNIX

MIX MANNIX: Not if Callan gets
ACTION SCANNER accidentally killed./
CAP: END OF PART TWO

GRIMS

REPOS. CAM. 1 TO D. HOTEL FOYER
 2 TO M. HOTEL ROOM
 3 TO M. HOTEL ROOM
 4 TO K. HOTEL ROOM

F/U

CAPTION SCANNER

CAP: PART THREE

GRAMS

186.	MIX 3 M L/A. M.S. CALLAN ON BED	INT. HOTEL ROOM NIGHT.	FADE MUSIC FX: LIGHT TRAFIC. (very low)
187.	4 K M.S. HANNAH		BOOM C2
		HANNAH: You'll be going out tonight, Mr. Callan. If you've got the fare.	ADD BOOM B5
		CALLAN: Good.	
188.	2 M L.S. HANNAH f.g.R. CALLAN b.g.L. PAN UP AS CALLAN RISES AND WALKS TO HANNAH	HANNAH: Have you? CALLAN: What? HANNAH: The money.	
(CAM.4 to D.Same Set)		CALLAN: I'll give it to Peter.	
		HANNAH: Peter? Why Peter?	
	PAN DOWN AS HE SITS INTO M.2/S. HANNAH R.	CALLAN: All right, Theseus, then.	
		HANNAH: Peter is not Theseus, you know.	
		CALLAN: Isn't he?	

(189 on 4D)

(On 188 on 2M)

BOOM C2/B5

- HANNAH: I told you, Peter left me.
Some time ago.
189. 4 D MCU HANNAH CALLAN: If it's not him, then,
who is it?/
- HANNAH: Do you expect me to tell
you?
- CALLAN: Is it you?
- HANNAH: It was, for a while,
But I couldn't cope. I was too bitter,
I suppose. I was after revenge
all the time. And that's the wrong
reason for doing anything./
190. 2 M MCU CALLAN CALLAN: Revenge? For what?
- HANNAH: Peter.
191. 4 D MCU HANNAH CALLAN: Is he still crippled?/
192. 2 M A/B HANNAH: He's dead./
193. 4 D A/B CALLAN: I'm sorry, love.
I didn't know./
- HANNAH: Why should you? Your
department didn't care what happened to him.
They got good service out of him. And
they gave him a small pension./
194. 2 M C.2/S. HANNAH R. CALLAN L. What more could he want? A new
spine?

(195 on 4D)

(On 194 on 2M)

BOOM C2/B5...

CALLAN: I never knew the
details.

195. 4 D
C.2/S. HANNAH R.
CALLAN L. HANNAH: You could have asked.
You were friends./ He often talked
about you.

CALLAN: Yeh!

LET CALLAN OUT
FRAME L. THEN SLOWLY
PUSH IN AND CRAB R.
IN C.U. HANNAH R.f.g.
CALLAN o.o. FOCUS
b.g.L.

(CAM.2 to H. SAME SET)

HANNAH: You know, when I married him
he was young and good-looking. We were
in Berlin. I was at a Student's
Conference. He told me he was a paint
salesman. He could have been a layabout
for all I cared. I loved him. Deeply.
He was like you, then. Brave. Blind a
bit. He used to ferry people across the
border two or three times a month.
Gradually, he began to disintegrate.
It was his nerves at first, an ulcer,
headaches, a gradual slowing down./

196. 3 M
C.U. CALLAN

(CAM.4 to K. SAME SET)

197. 4 K
A/B CALLAN: It can happen to anyone./

HANNAH: He finished up with a
bullet in the back.

CALLAN: It's a shabby world.

198. 3 M
H/A. 2/S. CALLAN f.g.L.
HANNAH b.g.R. HANNAH: Especially Hunter's world./

CALLAN: He's doing what he thinks
is his job.

(199 on 4K)

(On 198 on 3M)

BOOM C2/B5

199. 4 K
L/A. MCU CALLAN

HANNAH: He sent us a fiver towards a wheelchair. I'm sorry, Callan. It's nothing to do with you, but I hate your department and all it stands for./

200. 3 M
A/B

CALLAN: Yeh! Well, it's not mine any more, is it?/

P.N UP AS HANNAH
RISES AND HOLD AS SHE
COMES TO CALLAN.

HANNAH: I must give you this.

PUSH DOWN TO PASSPORT
AS CALLAN OPENS IT.

Your passport.

(CAM. 4 to D.SAME SET)

201. 4 D
L.2/S. HANNAH R.b.g.
CALLAN L.f.g.

CRAB R. WITH CALLAN
HOLDING HIM IN M.L.S.
BY WINDOW.
LET HANNAH ENTER f.g.L.
LET HER OUT L. AND
CRAB L. WITH CALLAN TO
BED. LET HIM X HANNAH
AND HOLD IN 2/S. A/B

HANNAH: Stand over by the window.

CALLAN: Very effocient. What happened to George Selwyn of Leeds?

HANNAH: He's joining an Ajax Tour of Greece. Charter flight. The coach leaves at eleven-thirty. Mr. Selwyn exists. He's actually staying in this hotel. But he's been persuaded to have a holiday in London, plus £500 paid into his bank.

CALLAN: And I take his place?

(202 3M)

(On 201 on 4D)

BOOM C2/B5

HANNAH: No-one's exactly on their
mettle at two in the morning at Gatwick,
with a party of tourists. You shouldn't
have any trouble getting through.

202. 3 M (AS THEY TURN) PHONE RINGS
M.S. PHONE

PAN UP TO M.S. HANNAH
AS SHE LIFTS PHONE.
AS SHE PUTS PHONE DOWN
PAN HER R. AND SEE
CALLAN ENTER FRAME R. I must go out a moment.
HOLD AS SHE GOES TO DOOR

203. 4 D
MCU CALLAN

CALLAN: Don't be long, love.
I get lonely./

204. 2 H
M.S. HANNAH. PAN HER
R. THRU DOOR AND THEN
PUSH TO LOCK.

205. 4 D
A/B

PAN DOWN AS HE SITS

- - - - - STOP TAPE - - - - -

REPOS. CAM. 2 to N. HOTEL FOYER
3 to N. AJAX OFFICE
4. to L.AJAX OFFICE

206. 4 L BOOM C3
M.L.S. FOYER THRU INT. AJAX OFFICE IN FOYER. NIGHT
WINDOW.
AS MERES ENTERS R. PAN
RIGHT TO MANNIX.
PAN HIM TO X WATT MANNIX: Godammit! He's like
AND NIXON TO M.L.2/S. a limpet.
WITH HANNAH

NIXON: Who is he?

(207 on 3N)

(On 206 on 4L)

BOOM C3

207. 3 N MANNIX: One of Hunter's
C.2/S. WATT/NIXON mob./

WATT: Kill him too?

208. 4 L MANNIX: No. He's here to stop me
M.L.2/S. MANNIX AND taking the law into my own hands./
HANNAH

PAN MANNIX R. INTO
3/S. WITH WATT/NIXON

MANNIX: Look. I'll deal with him.
Stay here Hannah. Keep things going.
We don't want to arouse suspicions.
Get up to his room, will you? Behave
as if everything's fine. I'll take

209. 1 D the fire escape./
M.S. RECEPTIONIST Rf.g. INT. HOTEL FOYER. NIGHT.
MIRROR CENTRE
MERES ENTERS L.

B. JM R6
FROM REMAINING

SEE MANNIX IN MIRROR

{CAM.3 to P. CALLAN'S RM.}
{CAM.4 to D. " "}

RECEPTIONIST: Can I help, sir?

MERES: Yes. Is there a Mr. Hunter
staying in the hotel?

210. 2 N RECEPTIONIST: Yes, sir. Room 104.
M.L.2/S. MERES L. Shall I put you through?/
RECEPTIONIST R.

LET MERES WALK TO f.g.
AND THEN P/B WITH HIM
AND PAN HIM L. TO PHONE
(POS. 2P)

INT. HOTEL FOYER PHONE BOOTH, NIGHT ROOM 104

PUSH TO MCU

MERES: Room 104, please....
Meres here, sir. I heard you make
the booking yesterday..... Yes, sir.....

(contd.)

(211 on 4D)

(On 210 on 2M)

BOOM A4

MERES (contd:) I've just seen
Mannix.... Here in the foyer....
he told me Callan's been in the hotel....
No, sir He's just gone to the
loo, sir the loo, sir.....
Down here, sir? All right, I'll wait.

211. 4 D BOOM C2
MCU CALLAN INT. CALLAN'S HOTEL ROOM NIGHT.

(CAM,2 to R.HOTEL FOYER)

212. 3 P (ON CUE)
M.L. O/S. DOOR
CALLAN L.f.g.
DOOR OPENS NIXON
AND WATT ENTER.
CRAB R. WITH WATT
HOLD 3/S. NIXON: Sorry about the wait,
Mr. Callan. Won't be long, now.

CALLAN: Good.

213. 4 D WATT: Hot in here./
MCU CALLAN

214. 2 R BOOM B6
L.S. X DOOR INT. HOTEL FOYER NIGHT. FX: MU: MURRI
. MERES/RECEPTIONIST R.
SEE HANNAH COME OUT
OF OFFICE L.

215. 1 D
M.L.S. MERES AND
RECEPTIONIST R.
LLT HANNAH X FRAME
L. TO R.

(CAM,2 to N.SAME SET)

216. 3 P BOOM C2
H/L. 3/S. CALLAN L.f.g. INT. CALLAN'S HOTEL ROOM NIGHT.
WATT AND NIXON R.
PED DOWN AS CALLAN
SITS

(217 on 4D)

(On 216 on 3P)

BOOM 62

217. 4 D
MCU CALLAN

218. 3 P
L/A. 3/S. A/B

219. 2 N BOOM B6
L.S. CORRIDOR INT. HOTEL FOYER. NIGHT SF: MERUERING
HUNTER OUT OF LIFT
CRAB HIM L. X MERES
HOLDING M.2/S. HUNTER
f.g.R. HUNTER: Where's Mannix?

(CAM.3 to M.CALLAN'S RM.)
(CAM.4 to K.SAME SET)

MERES: He hasn't appeared, sir.

HUNTER: Damn.

WATT: On thing, sir -

HUNTER: Yes?

MERES: When I first saw him
PUSH TO C.U.HUNTER he was coming out of that office

220. 3 M. (ON CUE) BOOM C2
L/A. 3/S. CALLAN L. INT. CALLAN'S ROOM NIGHT.
NIXON/WATT R.
PED UP AS WATT STANDS

(CAM.2 to R.SAME SET)

WATT: Do you have a gun,
by the way, Mr. Callan?/

221. 4 K
M. H/A. W.S. CALLAN It's just that it'd look suspicious
PAN UP AS HE RISES if you were stopped at all.

CALLAN: I'll take care of that,
mate./

222. 3 M
3/S. A/B

(CAM.4 to D.SAME SET)

NIXON: Nevertheless, I think
we'd better have it.

(On 222 on 3M)

BOOM G2

SEE MANNIX ENTER C.b.g.

MANNIX: All right, Callan.

223.

2 R (AS THEY LOOK TO MANNIX)

BOOM B6

M.L.S. HUNTER L.f.g.

INT. HOTEL FOYER NIGHT.

FX: MURMURING

RECEPTIONIST L.f.g.

ERF C.b.g.

HUNTER: I'm trying to locate
the Travel Agency people.

LET MERES COME INTO
L.f.g.

RECEPTIONIST: Isn't there anyone there,
sir?

MERES: I saw a woman go out a
little while ago.

RECEPTIONIST: Oh, that would be
Mrs. Strickland.

But there's usually two or three
of them there, all the time.

HUNTER: It's rather urgent.
You've no idea where else they might be?
Have they another office or anything?

RECEPTIONIST: I really couldn't say, sir.
But there is a room on the fourth floor
they use. 419. Shall I try them for you?

AS MERES MOVES
CRAB L. AND HOLD
HIM L.f.g. HUNTER
AND RECEPTIONIST R.

HUNTER COMES L.f.g.
TO MERES.

HUNTER: No, thank you. Please don't
bother. I'll try later.

(224 on 4D)

(On 223 on 2R)

BOOM B6

FX: cont.

PAN R. AS THEY GO AND RECEPTIONIST: Yes, sir. Thank you.
HOLD HUNTER GOING
UP CORRIDOR

HUNTER: Get on the Special Branch,
will you, Meres? Tell them to get a dozen men
here. Now. Surround the building.

----- STOP TAPE -----

REPOS. CAM. 2 TO P. SAME SET

224. 4 D BOOM C2
MCU GUN IN MANNIX INT. CALLAN'S ROOM. NIGHT.
H.LND
PAN WITH IT TO TABLE

225. 3 M
O/S. 3/S. CALLAN L.f.g.
MANNIX R. NIXON C.

226. 2 P MANNIX: Nice weapon,
C.U. CALLAN Mr. Callan./

227. 3 M CALLAN (V/O): Oh mate. You would turn
A/B up now, wouldn't you! /

228. 4 D MANNIX: This time there'll be no
M.S. CALLAN f.g.l. mistake. I'm taking you in. /
WATT R.

CALLAN: But I'm going on
holiday.

MANNIX: Where are the papers?

229. 3 M CALLAN: Papers? /
M.2/S. MANNIX R.
NIXON L.

(230 on 2P)

(On 229 on 3M)

BOOM C2

230. 2 P (AS MANNIX THERETENS NIXON)
C.U. CALLAN
- MANNIX: The files you stole.
- CALLAN (V/O): Come on. Come on. VOICE TAFE
Don't just stand there, mate. Do
231. 3 M
.. / B something./
- MANNIX: Where are they,
232. 4 D
.. / B Callan?/
- CALLAN: Oh brother. Look mate.
233. 3 M
MCU MANNIX It's not me you want. It's this lot./
- MANNIX: Not according to the newspapers,
234. 2 P
MCU CALLAN Callan./
- CALLAN: I was just about to blow
235. 3 M
MCU MANNIX this whole pipeline. Along comes bloody
Uncle Sam. Talk about liaison./
- MANNIX: The papers. I don't want to
236. 2 P
.. / B kill you for them, Callan./
- CALLAN: Hunter sent me on this job.
237. 3 M
C.U. MANNIX I'm practically there, or I was. There's
a bloke called Theseus to meet me here.
At least wait for him./
- MANNIX: He's here.
- CALLAN: What do you mean?
- MANNIX: You've got your man, Callan.
238. 2 P
B.C.U. CALLAN I'm Theseus./

(Coming to tape stop)

(On 238 on 2P)

BOOM C2

CALLAN:(V/O): You bastard!

VOICE TAPE

Oh, Hunter. We've boobed this time,
mate.

----- STOP TAPE -----

REPOS. CAM. 2 to H. SAME SET
4 to K. SAME SET

239. 1 K BOOM C2
C.T. DOOR KNOB INT. CALLAN'S ROOM (CONT.) NIGHT.

240. 3 M
M.W. 4/S. CALLAN/
MANNIX/NIXON/WATT
LET THEM GO TO
WINDOW

241. 2 H
M.W.S. GROUP AT WINDOW
DOOR OPENS f.g. SEE
WATT TURN AND FLEE AND
DROP. MERES: Hands on the wall.
LET MERES IN R.f.g.
AND HOLD L/2/S. AS HE HUNTER: Right, Meres. Get them
GETS TO NIXON. downstairs.
PAN MERES TO WINDOW
AND SEE HUNTER COME IN
R.f.g. MERES: But, sir.....

T/CINE. HUNTER: Downstairs./ S.O.F.
16 mm D.H. "F"
5'46" EXT. FIRE ESCAPE OUTSIDE HOTEL NIGHT.

MANNIX FORCES CALLAN ONTO ROOF.

EXT. FOOT OF BUILDING NIGHT.

HUNTER: It was a set-up, Meres.
Callan had to appear guilty otherwise
they'd never have taken him.

(ON T/CINE)

(ON T/CINE)

S.O.F.

MERES: I might have killed him, sir.

HUNTER: You might have.

EXT. HOTEL ROOF. NIGHT

CALLAN: There's no point.

MANNIX: I'm not through yet, Callan.

CALLAN: They've only got to sit
and wait.

MANNIX: Not for long.

CALLAN: Let's go now.

MANNIX: Oh no. We've got to do some
bargaining first.

CALLAN: Bargaining? What've you got
to bargain, mate? You haven't got the
files and they're probably fake anyway.

MANNIX: Not the files, Callan. You.

CALLAN: Me?

MANNIX: You must be more valuable
alive than dead, Callan. Aren't you?

EXT. ROAD BELOW HOTEL. NIGHT

MERES: Shall I go after them, sir?
Up the fire-escape?

HUNTER: Not yet, Meres. We'll give
him a little time.

(ON T/CINE)

(ON T/CINE)

S.O.F.

MERES: But he hasn't got a gun, sir.
Has he?

HUNTER: I don't mean Callan.
Mannix is no fool, Meres. He's got himself
into a spot but he won't panic. Not yet.
Callan's quite safe.

HOTEL ROOF. NIGHT.

CALLAN: Is it just the money, mate?

MANNIX: No, But it helps.

CALLAN: And there's always serial
rights in the Sunday papers, when you're
through.

MANNIX: That's right.

CALLAN: You make me sick. The whole
bloody thing does. Who cares?
'Life as a Double Agent by.....'
what's your name?

MANNIX: Mannix.

CALLAN: Week after week there's
some goddam sotry by a twit like you.
As if it matters. And they fall for it,
don't they? The whole glamour bit.

MANNIX: How different are you, Callan?

(ON T/CINE)

ON T/CINE

S.O.F.

CALLAN: Not very. Except I'm not prepared to push it. My life's worth more than that. I'd never get in your mess, that's for sure.

MANNIX: You're the other side of it now.

CALLAN: Oh no, Mannix. No I'm not mate, because I don't like it. I'm on whichever side has me. Whichever side pays. If they were your friends down there, not mine, I'd be full of smiles for them, mate. Open arms. Anything I can do for you, comrade? Only too pleased.

EXT. ROAD. BELOW HOTEL. NIGHT
HUNTER AND MERES LOOKING UP

EXT. HOTEL ROOF. NIGHT

MANNIX: Shut up, Callan.

CALLAN: Why don't you come on up, Hunter? We can get you as well.

MANNIX: I said, shut up.

CALLAN: Let's have a shake up all round.

MANNIX: You're a pretty crumbly bunch, aren't you?

HUNTER:(V/O) Mannix!

MANNIX AND CALLAN FIGHT.

(ON T/CINE)

ON T/CINE

S.O.F.

EXT. HOTEL FIRE ESCAPE NIGHT.

MERES CLIMBING.

EXT. HOTEL ROOF NIGHT.

MANNIX AND CALLAN FIGHTING.
MANNIX TAKES SHOT AT CALLAN.

EXT. HOTEL FIRE ESCAPE NIGHT

MERES THROWS GUN TO CALLAN.
CALLAN SHOOTS MANNIX, WHO DROPS.

EXT. ROAD OUTSIDE HOTEL. NIGHT.

STRETCHER BROUGHT DOWN STEPS. AMBULANCE
MOVES OFF.

CALLAN: That was very nearly embarrassing,
Hunter.

HUNTER: Very nearly.

CALLAN: What happened to Hannah?

HUNTER: I think perhaps we won't enquire.
I'll have the five thousand in the
morning, Callan. Goodnight.

CALLAN: Why not. Who needs the
money with a job like mine?

GRAMS:
GIRL IN THE D.K.
(AS CALLAN LOOKS
UP AT BUILDING)

242.

1 E
CALLAN CAPTION

(Coming to Scanner)

(On 242 on 1)

SUPER
SCANNER CAPTIONS

GRAMS: . GIRL
IN THE DARK

- | | | |
|-----|-------------------------------------|---|
| | | * |
| 1. | Callan
EDWARD WOODWARD | * |
| 2. | Hunter
MICHAEL GOODLIFFE | * |
| 3. | Meres
ANTHONY VALENTINE | * |
| | Lonely
RUSSELL HUNTER | * |
| 4. | Hannah
KATHLEEN BYRON | * |
| | Mannix
WARREN STALHOPE | * |
| 5. | Nixon
MORRIS PERRY | * |
| | Watt
MARK KINGSTON | * |
| 6. | Millett
HAROLD INNOCENT | * |
| | File Clerk
MICHAEL HALL | * |
| 7. | Receptionist
JANE WALKER | * |
| | Betting Shop Clerk
FRANK SETON | * |
| | Secretary
LISA LANGDON | * |
| 8. | Series devised by
JAMES MITCHELL | * |
| 9. | Designed by
TERRY GOUGH | * |
| 10. | Associate Producer
JOHN KERSHAW | * |
| 11. | Producer
REGINALD COLLIN | * |
| 12. | Directed by
MIKE VARDY | * |

TELECINE SLIDE

THAMES TELEVISION (if available)

FADE SOUND AND VISION